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## The Development of the Tenora

The tenora is a type of tenor shawm from Catalonia, an area in both northern Spain and southern France (see Figure 1), and its invention is usually attributed to Andreu Toron (1815–1886) of Perpignan in North Catalonia. Like members of the shawm family, it has ‘a conical bore, wider than that of oboes, and a broad double reed of cane placed on a metal staple which is partly enclosed in a wooden pirouette,’<sup>1</sup> to which Toron added a sophisticated key system and a flaring metal bell. While Toron’s design has six finger holes and 13 keys,<sup>2</sup> however, surviving examples have a variable number. The bell and additional keys give it a large sounding range, although seven of the keys are played by only two fingers which make it a difficult instrument to play (for a fingering chart see Figure 2). Although generally considered a ‘traditional folk instrument’, the tenora has only existed for a little over 160 years,<sup>3</sup> and may be considered ‘an invented tradition.’<sup>4</sup>

The instrument’s adoption as ‘traditional’ in the *cobla*<sup>5</sup> orchestras of the Empordà region in South Catalonia is attributed to Pep Ventura (1817–1875), a musician from Figueres who requested a tenora from Toron in 1850.<sup>6</sup> He established a new orchestration for the ensemble which had mostly consisted of a flabiol (pipe and tabor), one or two treble shawms and a bagpipe;<sup>7</sup> the new *cobla* for which he composed over 400 *sardanas*<sup>8</sup> consisted of a flaviol, tiple I and II (treble shawm), tenora I and II (tenor shawm), trumpet I (formerly cornet) and II, a tenor valved trombone, fiscorn I and II (bass flugelhorn) and a string bass.<sup>9</sup> Ventura also helped establish a new form of *sardana*: alternate sections in a different meter to the existing ‘short’ sections in the *contrapàs* dance. The new long sections usually begin with a melody line on the tenora which underline the instrument’s lyrical and soloistic qualities.

The tenora and the new *sardana* dance rapidly became the standard Catalan instrument and dance

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<sup>1</sup> Anthony Baines, ‘Shawms of the Sardana Coblas’, *The Galpin Society Journal* V (1952), pp.9–16, at p.9.

<sup>2</sup> A. T. Sinclair, ‘Folk-Songs and Music of Cataluña’, *The Journal of American Folklore* VI/88 (1910), pp.171–78, at p.176.

<sup>3</sup> The year 2000 saw a programme of celebrations for the 150th anniversary of the tenora by the Institute of Catalan Studies.

<sup>4</sup> Stanley Brandes, ‘The Sardana: Catalan Dance and Catalan National Identity’, *The Journal of American Folklore* CIII/407 (1990), pp.24–41, at p.29.

<sup>5</sup> Traditional orchestras accompanying the national Catalan *sardana* dance.

<sup>6</sup> Enric Francès, *Andreu Toron i la tenora, 1815–1886: història de la música dels joglars a Catalunya-Nord al segle XIX* (Cotllioure: I.M.P.E.M./F.S.R., 1986), p.23.

<sup>7</sup> Xavier Montsalvatge, ‘La Sardana: Danza ampurdanesa, antigua y actual’, *La Vanguardia Española* (18 July 1963), p.2.

<sup>8</sup> Josep Pla, *El meu País* (Barcelona: Edicions Destino, 1968).

<sup>9</sup> Baines (1952), p.10.

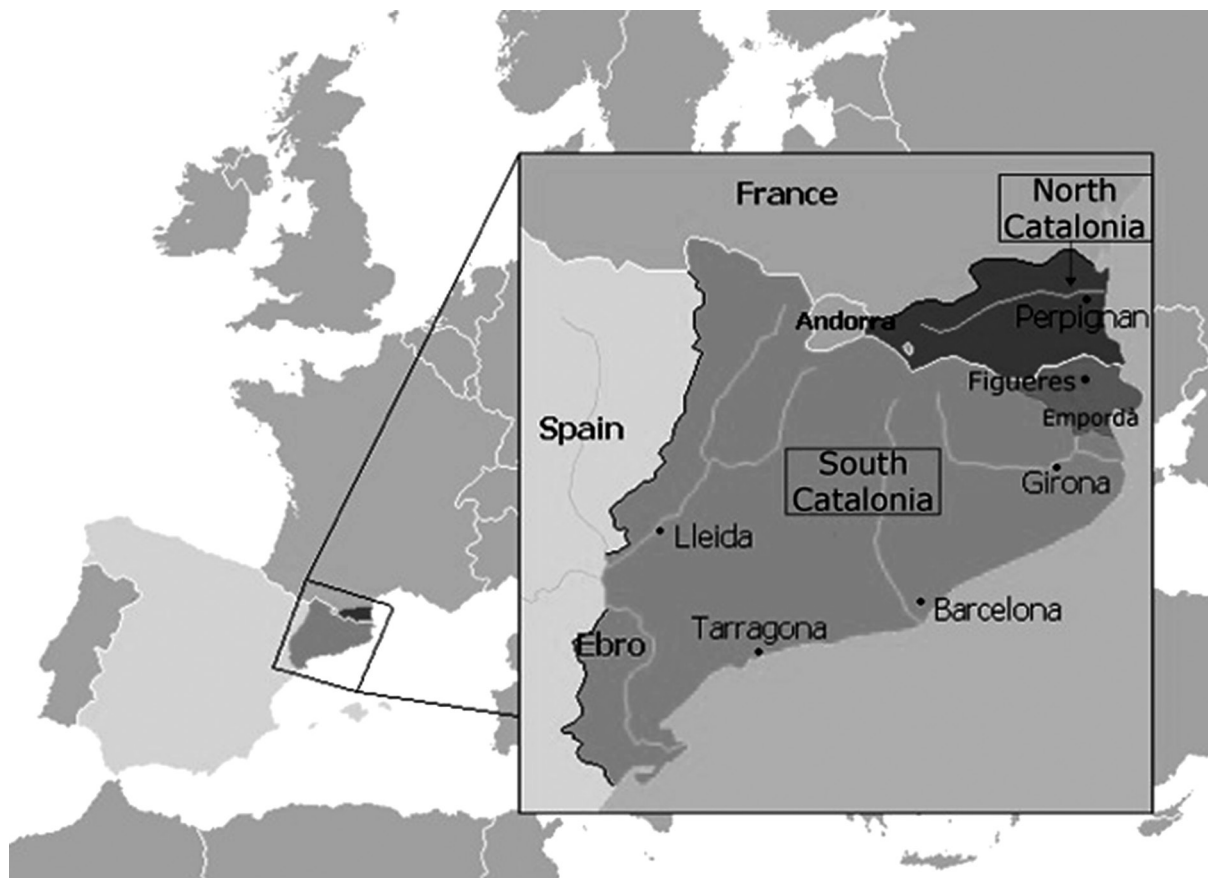


Figure 1. A map of Catalonia showing North and South Catalonia, the Empordà region, and the location of Perpignan, Figueres, Girona and Barcelona (modified from Wikipedia under Creative Commons Attribution-Share Alike 3.0 Unported license). See the website <<https://commons.wikimedia.org/wiki/File:Catalonia2.png>>

form, vehemently defended by their proponents as 'traditional'. The *sardana* was first heard in Barcelona as an Empordà dance before becoming the national dance towards the end of the nineteenth century. As early as 1871, the use of Italian opera and French dance themes in the music was criticised in print;<sup>10</sup> the composer Lluís Millet (1867–1941) suggesting in 1905 that the *sardana* should not be heard outside Catalonia for fear of it becoming 'undignified'.<sup>11</sup> The *Lliga Sardanista de Catalunya* established the principles of the *sardana* music and dance in 1933, forbidding the inclusion of contemporary influences such as jazz.<sup>12</sup> The rise in nationalist and independence sentiments in nineteenth-century Catalonia resulted in a need for national symbols, thus the rapid adoption of both 'invented traditions'

and the efforts to preserve them in an 'original' state. The fascist oppression of Catalan culture during Franco's dictatorship in the twentieth century further reinforced the importance of nationalist symbols.<sup>13</sup>

The success of the *tenora* and the new *cobla* instrumentation may also be attributed to the *tenora*'s great pitch range and chromatic possibilities, as well as its rich harmonics and loudness, which make it suitable for playing outdoors.<sup>14</sup> However, the political significance of the *tenora* is still greater in the understanding of its history and is well covered in literature. The organological aspects of the *tenora*, however, are rarely discussed; the last significant contribution in English dates from 1952.<sup>15</sup> Due to a lack of research and interest for a nuanced history of

<sup>10</sup> Josep Martí i Pérez, *El Folklorismo: Uso y Abuso de la Tradición* (Barcelona: Ronsel, 1996), p.86.

<sup>11</sup> Lluís Millet, 'La Sardana', *Revista Musical Catalana*, XXI (1905), p.181, in Josep Martí i Pérez (1996), p.87.

<sup>12</sup> Martí i Pérez (1996), pp.91–93.

<sup>13</sup> Brandes (1990), p.34.

<sup>14</sup> Joaquim Agulló i Batlle, 'La tenora i la barítona de l'IEC'; conference paper presented at the IEC in Barcelona, 10 April 2014.

<sup>15</sup> Baines (1952).

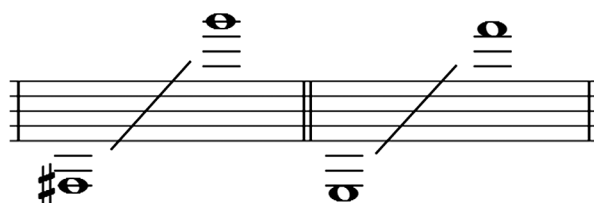
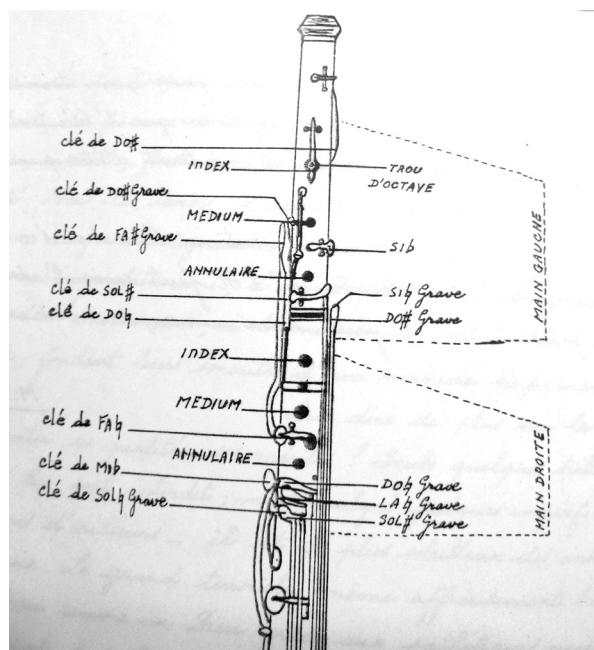


Figure 2. Top: fingering chart for the *tenora*, from Max Havart, *Méthode de Tenora*. Below: the range of the *tenora* from  $F\sharp_3$  to  $G_6$ , the sounding range from  $E_3$  to  $F_6$ . Note that Catalan musicians considered the *tenora* and *tible* to be instruments in  $B\flat$  and  $F$  respectively, whereas the French considered both to be in  $C$ ; they used the same fingering in all cases. This explains the difference in scoring though the sounding range is the same.

the *tenora*, *cobla* and *sardana*, Toron and Ventura are usually named as the sole inventors of the *tenora* and new *sardana* respectively. However, this narrative fails to acknowledge the variety of *tenora* models, the development of different models, and Toron's *tenora* making contemporaries. This paper

looks at the most significant examples of *tenoras* in European museums, with a focus on early examples. The resulting classification describes trends in *tenora* history which give a more detailed account of its development; the discussion will also describe Toron's actual contributions that allowed him to claim the invention of the *tenora*.<sup>16</sup>

#### TOWARDS A CLASSIFICATION OF TENORAS

A classification system for *tenoras* according to their physical characteristics, makers and geographical provenance is proposed. To this purpose, most of the *tenoras* held in European collections have been surveyed, with a focus on 'early' examples built between c1850 and the early twentieth century, since after this date *tenoras* become standardised. Table 1 (overleaf) lists the *tenoras* examined and Table 2 provides a locations list of other *tenoras* yet to be studied.

#### PERPIGNAN TRADITION, c1820–1886

The Perpignan *tenoras* are those built by Valentin Touron (1777–1850), his son Andreu Toron (1815–1886) and Pierre Brisillac (1807–1877) in Perpignan from c1820 until their respective deaths.<sup>17</sup> We know that Andreu Toron presented his 'tenor oboe' (an instrument pitched in  $B\flat$ ) at the Perpignan Society for Agriculture, Arts and Science on 23 December 1849.<sup>18</sup> However, instruments by Touron and Brisillac indicate that Toron was not alone in developing the tenor shawm. In fact, Albert Manyach believes that Valentin Touron was experimenting with rudimentary keys on tenor shawms with wooden bells as early as 1820;<sup>19</sup> since Andreu Toron assisted his father in the family workshop before leaving in 1840 to establish his own rival workshop<sup>20</sup> he must have known of his father's efforts to add keys to the tenor shawm. Indeed, there was fierce competition in Perpignan at this time as Touron, Toron, Brisillac and Vallote worked in close proximity to each other.<sup>21</sup> In fact, the four never lived more than two

<sup>16</sup> Pep Ventura's myth might also have been exaggerated, as some orchestras were experimenting with new steps around 1850 too. For further information see Pere Coromines, *Vida d'en Pep de la Tenora* (Barcelona: Barcino, 1953).

<sup>17</sup> Valentin Touron was Andreu Toron's father, the latter adopting the Catalan spelling rather than the father's French spelling of the family name.

<sup>18</sup> Lluís Albert, 'Torroella en la història de la tenora: 150 anys de la reforma de l'instrument', *Llibre de la Festa Major de Torroella de Montgrí* (2000), p.5.

<sup>19</sup> Francès (1986), p.129.

<sup>20</sup> Francès (1986), p.147.

<sup>21</sup> Vallote goes bankrupt in 1864, Touron dies in 1850, and Toron dies in 1886 (one of his sons joins him in the workshop but dies in 1880); Brisillac's shop still trades in Perpignan. See the website <<http://www.delmas-musique.com/>>

<b>Table 1. Collections visited and their stocks of tenoras examined.</b>	
Musical Instrument Museums Edinburgh, University of Edinburgh, Edinburgh (UK)	Toron (MIMEd 3924, jujube)
Musical Instruments Museum (MIM), Brussels (Belgium)	Francisco España (3122, jujube)
Museu de la Música, Barcelona (Spain)	Toron (MDMB63, jujube) Omniphon (MDMB341, ebony)
Músic, Musée des Instruments, Céret (France)	Schmid (Ins_083, ebony) Pardo (Ins_085, ebony) Thibouville-Lamy (Ins_088, ebony) unattributed 'French' (Ins_321, ebony) Bercioux (Ins_090, ebony) Toron (Ins_088 and Ins_286, all jujube) Jourda (Ins_086, jujube)
Palais Lascaris, Nice (France)	Valentin Touron (C.157, jujube)
Musée Casa Pairal, Perpignan (France)	Brisillac (2016.0.303.2, jujube) Thibouville-Lamy (61.47.1, ebony) Jourda (2016.0.303.1, jujube)
Musée des civilisations de l'Europe & de la Méditerranée, Marseille (France)	Pardo (63.60.64, jujube) unattributed 'French' (62.60.36.1-10, ebony)
Museu d'Història de Girona (Spain)	Francisco España (MHCG2315 and MHCG1038, all jujube) Toron (MHCG1040 and MHCG1442, all jujube) Valentin Touron (MHCG1441, jujube) Josep Coll (MHCG2317, metal) unattributed pre-1850 (MHCG2075, MHCG1444, MHCG6204 and one unknown, all jujube) Catroi (MHCG1039 and MHCG9388, all jujube)

<b>Table 2. Collections which have not yet been examined.</b>	
Bate Collection, University of Oxford, Oxford (UK)	Joan Fabra (x26, jujube)
Swedish Museum of Performing Arts, Stockholm (Sweden)	presumed Pardo (M4136, jujube)
Madrid Instrument Museum, Madrid (Spain)	Soldevila (Ch4, also known as Catroi, jujube)
Hamamatsu Museum, Tokyo (Japan)	P.L. Feliu (L.89.0)
Private Owner, Tortellà (Spain)	Toron

streets apart.<sup>22</sup> Although no shawms by Vallote (1824–1868) seem to have survived, he is believed to have been influential on Toron, and a builder of early tenoras.<sup>23</sup> It would be impossible to discuss Toron's work without acknowledging the influence of his contemporaries.

### Valentin Touron

Two of Valentin Touron's tenoras are held in Nice (C.157) and Girona (MHCG1441). They must date from 1850 at the latest, the year of his death, but the collection catalogues provide no indication as to their production year. Since Touron may have been

experimenting with adding keys to shawms as early as 1820, it is possible only to suggest a time from of c1820–50. While distinct from Toron's models, these tenoras fit the definition provided at the start of this paper: the Girona Touron has eight keys on the lower part of the instrument only, suggesting a desire to extend the lower range and chromatic possibilities of the instrument. The wooden bell is comparatively narrow. We would argue that this is the earlier of the two instruments. Like later tenoras by Toron, the Nice Touron has 12 keys and a metal bell. Unusually, it consists of four parts, rather than three, which Jorda-Manaut puts down to an 'archaic'

<sup>22</sup> Francès (1986), pp.147–155.

<sup>23</sup> Jaume Ayats, Montserrat Cañellas, Gianni Ginesi, Jaume Nonell and Joaquim Rabaseda, 'Córrer la sardana: balls, joves i conflictes' (Barcelona: Rafael Dalmau, 2006), p.77.

design as found on older shawms.<sup>24</sup> The lower joint (II) on three-part tenoras is split into two parts, where the upper part (IIa) has no keys but only finger holes. The keys fixed on the lower part (IIb) overreach the length of the bore and lay on the upper joint of the tenora (I) when assembled. Although this instrument is not in a playable condition due to its loose joints and a loose F# long key, its key system is remarkably slick. Importantly, the bell key remains straight throughout, rather than activating a lever at the bell as found on most tenoras; this is a distinctive feature in this category.

### Brisillac

Brisillac established himself as a luthier in 1840 and according to the *Musée Casa Pairal* collection records the tenora (2016.0.303.2) examined dates from 1850. Its archaic look from the wooden rings in which the long vertical keys are embedded is unique. Thanks to these, the long keys do not fall out of their hinges as they do on most early examples. It consists of four pieces rather than three and is designed to be played with the hands inversed to the conventional way (see Figure 2), with the left hand at the bottom and the right hand at the top. Though certainly distinctive and primitive, it displays all the necessary elements for it to be defined as a tenora. As with Tournon instruments, the keys are visually identical to the ones used by Toron, and the bell key also runs straight.

### Andreu Toron

Dating Toron's tenoras proves difficult as catalogues hold very little information on them; however, the bell key mechanisms provide a clue in the chronology of the instruments. Two of them have straight bell keys: they reach the bell vertically rather than at an angle (MIMed 3924 and Ins\_088, see Figure 3). Straight bell keys present a number of problems as they do not tend to align properly, struggle to completely cover the keyholes and are generally in poor condition. A side-action bell key is more practical as it is easier to align and less prone to damage. The presence of straight bell keys on Tournon and Brisillac's work and their rarity on Toron's—as well as the issues described above—indicates that the straight bell key Toron tenoras could be examples of his earlier designs. The most famous of Toron's tenoras is the 'Ventura' tenora (named after the famous musician Pep Ventura) now held at the Barcelona *Museu de*



Figure 3. Toron tenora, with a straight bell key and ring keys, *Músic Musée des Instruments, Céret*, inv. no. Ins\_088 (© *Músic Musée des instruments Céret*).

<sup>24</sup> Pierre Jorda-Manaut. I am grateful to Robert Adelson for this information, personal communication, 20 May 2014.



*la Música* (MDMB63, see Figure 4 in the colour section). While its ownership is well documented,<sup>25</sup> its date of manufacture was long erroneously given as 1900–1950 in the museum records before being corrected to 1850–1900. As Ventura and Toron died in 1875 and 1886 respectively, we can narrow this down to c1849–1875; the precise timeframe may be further reduced as it is not one of the earliest models and Ventura did play this tenora extensively. A further reason to believe that the straight bell key tenoras predate the Ventura instrument is the presence of ring keys on the latter, which are not found on any other model. Enric Francès claims that instruments with ring keys appeared later in Toron's career and that they were indeed an ongoing effort of the maker to 'evolve and perfect' his products.<sup>26</sup>

Toron tenoras often show many repairs and modifications: problematic areas include the bell key, replaced keys resulting in empty hinges, replaced keys in order to accommodate more keys in the same space, reworking of the octave key and numerous cracks in the wood. The Edinburgh tenora, for instance, has various cracks and holes filled with a distinctive red filling. Rather than a lack of production quality, these instruments prove Toron's enterprise to modify and develop them; no two of his surviving tenoras are identical.

We can conclude that four instrument makers—three of whose instruments survive—worked in close proximity and the same time period in Perpignan; all built tenoras. At least one of Touron's examples must be dated pre-1850, thus invalidating the claim that Toron was the first to build what became known as the tenora. Touron's and Brisillac's instruments have slicker designs, less structural problems and less signs of repairs than Toron's; their legacies are, however, mostly forgotten. Toron's overpowering presence in the narrative must be attributed to his meeting with Ventura who certainly prompted the popularity of the instrument and the accompanying narrative. While history has proved kinder to Toron than his contemporaries, the quality of his work and the number of improvements he introduced mean he deserves a large share of the narrative.

#### CATALAN TRADITION

The instruments considered as 'Catalan' are those

produced in South Catalonia. Other than their origin, these tenoras display a number of further common characteristics: the use of jujube wood and variations on Toron's keywork. Each maker resolved issues affecting the mechanism in ways that make them easy to identify. The category contains the Brussels tenora (3112), the Schmid (Ins\_083), Pardo (Ins\_085) and Jourda (Ins\_086) tenoras in the Céret collection, the Jourda tenora (2016.0.303.1) in Perpignan, the Pardo tenora (63.60.64) in Marseille as well as the two España, two Catroi and four unattributed tenoras in Girona (MHCG2315, MHCG1038, MHCG1039, MHCG9388, MHCG2075, MHCG1444, MHCG6204, and one unknown, respectively). Most examples can be dated after those produced by Toron, although the Brussels tenora is probably an early type.

The Brussels tenora has many similarities with the Touron instruments, such as the wooden bell and limited number of keys (nine keys, diatonic instrument).<sup>27</sup> Seven of the keys play in the lower register, extending the range downwards rather than increasing the chromatic capabilities of the instrument. The bell key runs straight—as seen on older Perpignan examples—which could be an indication of the instrument's age. The *MIMO* catalogue<sup>28</sup> dates it before 1922, while the museum's catalogue<sup>29</sup> dates it before 1913; Mahillon does not give the name of a maker. However, the inscription (ESPAÑA/EN/BARCELONA) means that the instrument was in fact built by Francisco España (see Figure 5). Two further España tenoras held in Girona are catalogued as pre-1850; we also know the Barcelona collection holds a cor d'orchestre by España dated 1825–50. Although further research is needed to shed more light on Francisco España's activities, the Brussels tenora can be seen as an early tenora built c1849. If this hypothesis is correct, we can say that mechanised shawms were being built in Barcelona—away from the Perpignan makers—before Ventura discovered them for himself. In turn, one wonders whether España had any knowledge of or contact with other makers.

Catalan makers developed a number of variations on Toron's keywork. Pardo's instruments are distinctive and easily identifiable: the keywork is heavy, the edged keys shaped as rectangles

<sup>25</sup> S. Trullol i Plana, 'La Tenora d'en Pep', *Empordà Federal* (15 October 1921).

<sup>26</sup> Francès (1999), p.29.

<sup>27</sup> Baines (1952), p.9.

<sup>28</sup> See the website <[www.mimo-db.eu/UEDIN/3924](http://www.mimo-db.eu/UEDIN/3924)>

<sup>29</sup> See the website <[carmentis.kmkg-mrah.be/eMuseumPlus?service=ExternalInterface&module=collection&objectId=140533&viewType=detailView&lang=nl](http://carmentis.kmkg-mrah.be/eMuseumPlus?service=ExternalInterface&module=collection&objectId=140533&viewType=detailView&lang=nl)>



Figure 5. Left: the maker's mark of Francisco España on the Brussels tenora, Musical Instruments Museum, Brussels, inv. no. 3122. Right: Francisco España's maker's marks on a natural horn, Museu de la Música, Barcelona, inv. no. MDMB539, and a clarinet, inv. no. MDMB1041 (© Museu de la Música de Barcelona).

and rhombuses, and some keys double notes for increased fingering options. The two Pardo examples examined include a heavily worn instrument and a 1963 instrument bought directly by a collector; a comparative study of the two highlights possible construction issues. The first one is unplayable as the joints have eroded; more importantly, the two upper fingerholes have been modified by carving, presumably in an attempt to correct the tuning. Unfortunately, the repairs have left the tenora in a fragile state and with holes too large to cover with most fingers. The 1963 instrument features a couple of improvements, such as screws rather than hinges to hold the long keys in place, and a more practical arrangement of cluster keys. Though Pardo is possibly the most recognisable tenora maker after Toron, his instruments demonstrate ingenuity but less convincing solutions. The Schmid tenora is a further example of keys being re-positioned after construction in order to create more space and better playability. In the L4 cluster, for instance, the left key has been redesigned: rather than running vertically it is now angled as to depress the key from the side. Signs of welding and a hole at the position of the removed key indicate that this is a later modification.

Finally, Catroi tenoras are considered to be the heirs of the Toron tradition as their maker Enric Soldevila—considered the ‘Stradivarius’ of the

tenora—based his design on the Perpignan maker's instruments.<sup>30</sup> The Girona collection holds two examples (MHCG 1039 and MHCG9388, the latter having belonged to the tenora virtuoso Ricard Viladesau). The first has 14 keys as opposed to the latter's 12; the Viladesau instrument dispenses with any doubling keys but is fully chromatic. Interestingly, the *Museu d'Història de Girona* thought it held three Catroi tenoras, but closer inspection revealed one of them is in fact a Toron. The three instruments have the same pirouettes, keys and almost identical key work; the miscatalogued Toron (MHCG1442) is only distinguishable from the Viladesau Catroi by its third bell key. It is perhaps anecdotal proof that Soldevila did indeed work closely with Toron's designs.

#### Metal tenora

Josep Coll's 1931 metal tenora (MHCG2317) is an interesting example of an instrument maker's will to improve on Toron's prototype. He expressed the ‘desire of achieving more stability in pitch by means of a different drilling method and distance between the holes.’<sup>31</sup> Negative audience reaction to its supposedly bad sound flooded in and Coll decided to paint the instrument black to resemble wood. Suddenly, the sound was deemed to be lovely! The tenora is remarkably light and presents a peculiar key work; its state is however fragile due

<sup>30</sup> See the website <<http://tenora.recerca.iec.cat/programes-de-recerca/que-ha-calgut-fer-i-que-sha-aconseguit/>>

<sup>31</sup> See the exhibition booklet, *Girona and the Sardana: The historical legacy of the dance and its presence in the city* (Museu d'Història de Girona: Girona, 2014).



to its thinness and length. Coll worked on a further prototype for a metal tenora and a metal tible that were never built.<sup>32</sup>

#### FRENCH TRADITION

Although little discussed in the current literature, the tenora was popular throughout France, not just the Catalonia region. Although Toron was unsuccessful in his attempts to sell his instruments to the French army,<sup>33</sup> Ventura's *cobla* played at the Moulin Rouge in Paris, as well as the Hippodrome in London, enchanting audiences.<sup>34</sup> Moreover, Déodat de Séverac's critically acclaimed opera *Héliogabale* (1910) has a tenora part.<sup>35</sup> The tenora's popularity outside Catalonia was possibly overshadowed by nationalistic efforts to claim it as exclusively Catalan. In fact, about half the instruments discussed belong to the third category: 'French'. They are generally in good condition but not well documented. Albert Manyach's writings are rare examples of scholarly discussion on them.

The 'French' tenoras are the two Thibouville-Lamy instruments (Ins\_087 and Ins\_321) and the Bercioux (Ins\_090) in Céret, the Thibouville-Lamy (61.47.1) in Perpignan and an unattributed instrument (62.60.36.1) in Marseille. Their main characteristics are the use of ebony wood and a simpler but elegant keywork. Manyach claims Catalan makers did not use ebony wood, because of its weight and inferior sound, although he judges the Thibouville mechanism to be 'superior'.<sup>36</sup> The use of ebony is perhaps explained by the location and activities of the Thibouville company; a large instrument making company in Mirecourt in northern France. Whereas jube grows in the Mediterranean and is traditionally used for Catalan folk instruments, Thibouville imported large amounts of ebony for their clarinets and oboes.

The keywork on these tenoras presents few variations and is well preserved. The octave key on the upper part of the instrument shows the most discrepancy between the instruments; sometimes not present (ins\_321 and Perpignan Thibouville-Lamy) or removed and the holes filled (ins\_087 and

ins\_090). The removal or displacement of the octave key is a recurrent feature of the other categories too, demonstrating the tuning issues posed by the tenora and attempts to correct them. In fact, the inclusion of the tenora in ensembles other than the *cobla* is challenging due to its note tuning and playing difficulty; the low register is played by seven different keys and only two fingers. The standardisation of an efficient key system as seen in the 'French' tenoras represents a trend towards a commercial product able to play in ensembles other than the *cobla*. We've already discussed the issue of whether the tenora is an instrument in B $\flat$  or C (see Figure 2), we also know that it is at times difficult to achieve exact tuning. Furthermore, many of the instruments played at 415Hz until the end of the nineteenth century. The rise of the tuning frequency to 440Hz led some players to shorten their instruments by cutting off the top and altering the fingerholes. Consequently, these tenoras would become even harder to tune as the harmonicity worsened. The fabrication of a model which was tuned to 440Hz and had decent tuning made it easier for musicians to play in other ensembles.

#### Omniphon

The Omniphon tenora (see Figure 6) is somewhat of a curiosity but its existence is symptomatic of the commercial interest and expansion of the instrument in France. Little is known of the maker, assuming that Omniphon is indeed the maker's name; Omniphon is also a fiscorn (bass flugelhorn) model built by J. Voigt.<sup>37</sup> The use of ebony wood and the maker's stamp in French (MARQUE DÉPOSÉE) points towards a French instrument sold by an instrument making company, though the museum catalogue gives Catalonia as its origin. The originality of the instrument is its Buffet key system, with duplicate keys in the lower register. This solution provides more fingering options in this difficult register and also accommodates smaller hands. Unfortunately, this is the only example of an Omniphon tenora found which suggests that it did not achieve widespread popularity in *coblas*.

<sup>32</sup> See the website <[www.musicsperlacobla.com/compositor.php?autor\\_id=170](http://www.musicsperlacobla.com/compositor.php?autor_id=170)>

<sup>33</sup> Guy Bertrand and Henri Francès, 'CD Programme Notes', *Cobles Catalanes: Enregistrements 78 tours* (1920–1930), Silex.

<sup>34</sup> Albert Manyach, 'Coblas: L'Antiga Pep de Figueras' (Fonds Manyach 1900–1999).

<sup>35</sup> Albert Manyach, 'Notice sur les instruments catalans: Prime ou Tible, Tanor ou Tenor' (Fonds Manyach, 1900–1999).

<sup>36</sup> Albert Manyach, 'Notice sur les instruments catalans'.

<sup>37</sup> See the website <[ca.wikipedia.org/wiki/Fiscorn](http://ca.wikipedia.org/wiki/Fiscorn)>

## FUTURE

The future of the tenora looks bright as the interest in Catalan traditions (and invented traditions) keeps growing. The year 2000 saw a large programme of celebrations, talks, exhibition and concerts in honour of its 150th birthday.<sup>38</sup> The *Escola Superior de Música de Catalunya* (ESMUC) offers degrees in traditional instrument performance, including the tenora. The instrument itself continues to develop as makers and musicians look to solve technical difficulties. The soloist Jordi Molina requested a change in the key mechanism for F<sub>4</sub> which was granted by the luthier Puigdemívol in 1999 (see Figure 7 in the colour section), and this has now become standard in contemporary tenoras. Decades of acoustics research has produced in a series of doctoral theses<sup>39</sup> and the *barítona*, a new mechanised bass shawm that completes the Catalan shawm family.<sup>40</sup>

While Manyach's 1954 prediction of a future in jazz for the tenora<sup>41</sup> has not come true yet, composers and performers are exploring new styles and instrument combinations;<sup>42</sup> the composer Marc Timón, for instance, has used the *cobla* in both jazz and popular music settings.<sup>43</sup> The combination of tenora and organ has also proved popular as their timbres complement each other, Jordi Molina being particularly fond of the instrumentation. While the tenora in the *cobla* remains its usual setting, its potential for other exciting pairings is obvious and is being explored by a new generation of musicians.

Future research areas have been highlighted above, mainly the detailed development of the Perpignan tradition and 'French' tenoras. Catalogues and literature provide very little information on the latter but they could spell a fascinating alternative history of the tenora outside its primary sphere of influence. The timbre and tuning of the instruments also needs further exploration, particularly as many museum examples are preserved in a fragile state. Much of the documentation and knowledge used can be found in museum collections—particularly in the *Fonds Centre Internacional de Música Popular* in Céret—local newspapers and magazines. However, makers and musicians should also be consulted as

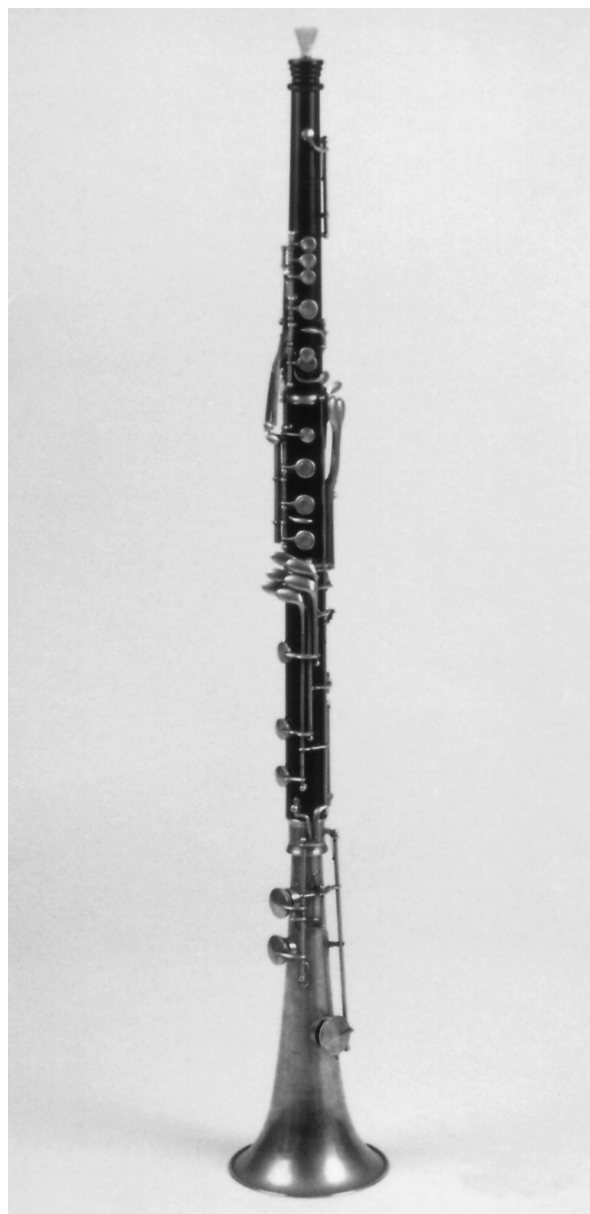


Figure 6. *Omniphon tenora*, Museu de la Música de Barcelona, inv. no. MDMB341 (© Museu de la Música de Barcelona).

the *cobla*'s history is in large part an oral history. *Cobla* ensemble websites have also proved helpful as they host plenty of popular knowledge.

<sup>38</sup> See the website <sardanista.cat/fed/150tenora/intro.htm>

<sup>39</sup> Jordi Martínez Miralles, 'Contribució a l'estudi de l'acústica de la tenora i del tible en el domini temporal', PhD Dissertation, Universitat Politècnica de Catalunya, 1987.

<sup>40</sup> See the website <<http://sonograma.org/2014/01/la-baritona-un-nou-company-de-la-tenora-i-el-tible-dissenyat-cientificament/>>

<sup>41</sup> Albert Manyach, 'L'avenir de la Cobla', *Le cri céretan* (15 May 1954).

<sup>42</sup> Josep Pujol, 'Demà serà una altra cobla', *Revista de Girona* CCLV (2009), pp.22–30.

<sup>43</sup> See the website <marctimon.com>

## CONCLUSION

The survey of tenoras in European collections has revealed their multifaceted history which goes far beyond the simplistic narrative of Toron and Ventura as inventor and propagator. This narrative in fact fails to acknowledge the extent to which a number of instrument makers were involved in the development of a key system for the archaic tenor shawm, and the experimentation undertaken by subsequent makers. The answer to the question of what Toron's real innovation was, however, remains. The luthier Bonaire will tell you that it is invention of the reeds producing the tenora, rather than a bassoon timbre. Arguably though, Toron's legacy is to have produced high quality instruments that gained popularity with Ventura. Without him, it is hard to imagine that the tenora could have gained any of the popularity and political significance it has today. In fact, his legacy continues as Bonaire bases his instruments on Catroi, who of course based his on Toron. We have also proposed a classification system which demonstrates the existence of different schools of

tenora making, mainly influenced by geographical differences. These in turn show the extent to which political issues have influenced attitudes around tenoras and *coblas*, and in turn dictated research. Hopefully this paper will encourage further research and discussion on organological but also historical, political and sociological aspects of the tenora.

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Figure 4. *Toron tenora* which belonged to Pep Ventura, also known as the 'Ventura' tenora, Barcelona Museu de la Música, inv. no. MDMB63 (© Sara Guastevi).



Figure 7. Contemporary Puigdel·lívol tenora belonging to Jordi Molina, with new F#<sub>4</sub> fingering (© Jordi Molina).